

TOPICS FOR SPECIAL EVENTS

PHILOSOPHY

- A. Avoid the bland, conventional, polite; i.e., the general prevailing approach to film symposia and lectures.
- B. Program toward the highest and most sophisticated.
- C. Program toward the young.
- D. Emphasize film as a visual art.
- E. Emphasize film as a modern art.
- F. Emphasize film in relation to other modern arts.
- G. Emphasize film as high, fine art.
- H. If a mistake in programming is made, let it be toward experimentation and the new rather than the established and conventional.
- I. Definitely involve critics.

MASTER TITLES

- 1. Educating the new film audience.
- 2. Possibilities of film as fine art.
 - a. Creative achievements (interviews with directors, symposia)
 - b. Impediments (distribution, exhibition, critics)
- 3. Film 1965 (talks, discussions, dialogues)
- 4. The place of film in American culture
- 5. Film as modern art (include also Alfred Barr, Panofsky, Shapiro, Arnheim, Sontag)
- 6. Cinema 1965 (or the new cinema '65)
- 7. Twilight lectures on the modern cinema, 5 - 7 p.m.
- 8. A conference on film art

TOPICS FOR SPECIAL EVENTS

OTHER TITLES

1. The New American Cinema (symposium and screening; only if we select the films and speakers)
2. The new American avant-garde (not only New American Cinema; symposia and screenings)
3. Screen Directors Guild symposium
4. Society of Cinematologists symposium
5. The Negro in film (the absence of the Negro in film - Leroi Jones, Abby Lincoln, Nat Hentoff, Michael Roemer, Herbert Hill - THE WINNER, ONE POTATO, TWO POTATO, NOTHING BUT A MAN, RAISIN IN THE SUN, LILLIES OF THE FIELD - avant-garde films)
6. Relations between modern cinema and other modern arts (literature, drama, poetry, painting - discontinuity, absence of plot, mixing tenses, absurdity, alienation, anti-realism, pop, dada, surrealism, expressionism, letterism)
7. The role of the critic, critic and audience.
8. The director and his audience
9. American student films (symposium and screenings)
10. American educational films (symposium and screenings)
11. Children's films (symposium and screenings)
12. The auteur theory (Kael versus Sarris)
13. Meet the directors (The director speaks) - interviews of visiting directors by leading critics; pertaining to their film as shown at Festival and their work in general.
14. Symposia concerning particular film shown at Festival (go through list):

ALPHAVILLE
 CHARULATA
 MONSIEUR RIPOIS
 LE MYSTERE DE KOUMIKO
 PETER AND PAULA
 LE PETIT SOLDAT
 SHAKESPEARE-WALLAH
 THE SHOP ON HIGH STREET
 SIX IN PARIS
 THOMAS THE IMPOSTER
 VAMPIRE
 WEDDING MARCH
 WALKOVER

15. Film as a visual art
16. New tendencies in Cinema 1965
17. Cinema verite
18. Meet the new film makers: Ford Foundation award winners (in person - symposium or screenings)
19. The art film and the industry (producers, directors, distributors)
20. A special IFIDA event (with VIP guest speaker)
21. The future of film art (including film critics, Shapiro, Arnheim, Rosenberg, Brustein, Mailer)
22. The experimental film '65 (Mekas, Shapiro, Warhol, Tyler, VanDerBeek, Shirley Clarke, newspaper critic)
23. The need for new film criticism (symposium: MacDonald, Sontag, Sarris, Alpert, Knight, Crowther, Crist, Kael, etc.)
24. The problems of the short film.
25. A hidden censor: customs office (Ephraim London, etc.)
26. Film and the good society (Paul Goodman, Mekas, etc.)
27. The film society movement
28. A visiting director interviewed by three well-known directors. - Day following his screening?
29. The role of the critic in establishing standards.
30. Lectures (papers) by Shapiro, Kepes, Panofsky, etc.
31. New directions for American cinema
 - a. directors cinema (Leacock, Maysles)
 - b. new American cinema
32. Dialogues on film (two people on stage)
33. Crowther (Sarris, etc.) includes screening of retrospective film by VIP director - director present?
34. The question of "content" and plot in modern cinema (Sontag)
35. VIP intellectuals in other fields discusses VIP new films (Festival film?)
36. Special MPAA event
37. Advance reservations: perhaps utilize press desk at regular Festival showings for pick-up of advance reservations.
38. Three VIP's to discuss proceeding day's films with or without the director.

37. The new film criticism (several lectures and symposia)
 - a. the auteur theory
 - b. cinema verite
 - c. new American cinema
 - d. Resnais, Godard, Antonioni and what they mean in relation to modern art
38. Work in progress: Kubrick discusses his new film
39. On location (a visit)
40. The press and the changing cinema: are the critics behind the times (symposia)

PROCEDURES

A. Location

1. Public Library auditorium *
2. Forum Theatre
3. Location elsewhere in NY
4. Museum of Modern Art
5. Philharmonic Hall cafe
6. Philharmonic Hall promenade
7. NY State Theatre stage
8. NY State Theatre promenade

B. Time

1. 5-7 p.m. (or 5:30-7:30 p.m.: this leaves time for dinner prior to 9:30 showing)
2. daily?
3. Starting not before Sept. 9th
4. Possibility of special events on Saturday & Sunday - 12-12:30

C. Honaria to speakers (ask some to waive fee; \$50 or \$100?: maybe \$50 for symposia participants; \$100 for lecturers)

D. Audience

1. Critics and film community (how to invite?)
2. Press (special letter)
3. Special audiences: IFIDA, NY Film Council, S.O.C., SDG, etc.?
4. General public (how to promote events to general public)
5. Need for reservation cards
6. Free admission
7. Promotion via house program, advertisements, posters (Philharmonic Hall, etc.) - avoid paid promotion
8. Special invitations to VIP's who we want to bein the audience (including artists in ~~xxx~~ other fields, psychologists, etc.?)

E. Tape recording

~~xxxxxx~~

1. Arrangements with Public Library and union; Library provides tape recorder; we provide operator, no union
2. Subsequent publication: Columbia University, Grove Press, Stein & Day, Unesco, others

F. Endowments

G. Printed program

1. How
2. Ready when
3. Cost (\$500)
4. Distribution

(*Conference rooms at public library: 10 to 100 people; 100 people room probably not available this year.)

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H. Publicity

1. At no cost
2. Utilize Ellie Silverman
3. Press releases
4. Possibility of TV, radio, Channel 13, WBAI and ~~general~~ general press coverage

I. Staff needed:

1. Ushers
2. Box office
3. Guards
4. Coatroom
5. Projectionist?
6. Tape recorder operator
7. Master of ceremonies
8. House manager (no provision in budget)

J. Possibility of repeating top events in case of sell-out: perhaps on same evening?

K. Advisory committee? (Each responsible for and moderate one event)

L. Moderator

-Use several critics, etc. as moderators - Sarris, Kaufmann, Alpert, etc.

M. Arthur Knight

1. Salaries
2. Job
3. Title
4. Arrival date
5. No assistant
6. Location
7. For expenses - \$500; dinners with speakers, etc.

N. Arrangements with Public Library

O. Insurance

P. Speakers from the West Coast

Addition to procedures:

Q. First special event:

- a. Amos Vogel - brief introductory remarks
- b. Use general large topic for this event for kick-off

R. Speakers

Speakers already contacted and agreeable: Quintero, Penn, Lunet (most likely), Mike Nichols (maybe) - such people will appear without fee.

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Wisconsin Center for Film and Theater Research,
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